

KSOR GUIDE to the arts

March 1982



Natalie.82

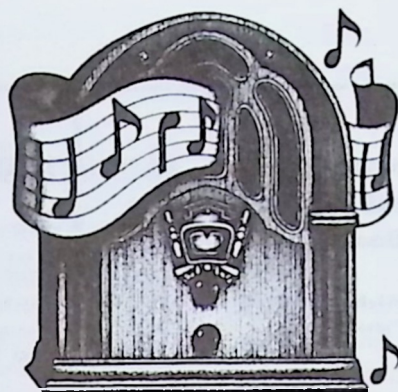


G. WOLF

This month's cover was prepared for the Guide by **Natalie Brown Geiger**, biological illustrator. Natalie's story, and more of her art work, is on pages 9 and 10.

March 1982

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Musings for March

Progress . . . Spending a Saturday Morning

It's odd how little things sometimes jog your memory and clarify your perceptions. A few weeks ago I happened to be rummaging through some old tape recordings, accumulated over many years, as part of a long-overdue refurbishing of my home stereo. And buried among those recordings were some air check copies of Metropolitan Opera performances from the mid-1970's. Listening to a few snatches of these monophonic, somewhat noisy recordings clearly illustrated to me just how far KSOR had come, at least in this one area, in a few brief years.

Long-time listeners will recall the Metropolitan Opera broadcasts of an earlier day. At that time the broadcast came to us by telephone lines. They provided a monophonic signal with a fairly limited frequency response and fairly noisy background. When everything was tuned up optimally that signal, travelling all across the width of the United States, could best be termed as "satisfactory." Unfortunately, the days of radio networking had long before been eclipsed and AT&T, which leased these circuits to the Met, no longer provided the same quality control that had once existed. As a result circuits were often impaired and the broadcasts suffered accordingly.

My customary routine on Saturday mornings during winter months would be to listen from home. In the first few minutes of a broadcast it was clear whether there was an abnormal amount of distortion or noise on the feed. Half the time this was the case. At that point I would, after checking with the station's studios, begin the long, tedious process of making a trouble report to the telephone company. First, one called Portland to report a problem on the circuit. Generally, they hadn't been listening and were unaware of it. They began checking and called Los Angeles to see if they heard the problem. Los Angeles checked with Denver. Denver checked with Chicago. Chicago checked with heaven knows who else further to the east. With a bit of luck, about the time the second act began, the problem would have been located. Often it was described by the telephone company as "east of Denver." Most stations did not take the trouble to report impairments to the feed and just suffered with the reduced quality. Often KSOR was the only station in the western United States to file these complaints. But, by the end of the opera we usually had a decent broadcast signal to transmit.

Of course, there were the inevitable "horror stories." I recall the time AT&T crossed circuits and Howard Cosell, on an ABC sports program, was superimposed over about twenty minutes of the opera. Another time a loud buzz persisted throughout most of an entire afternoon's opera. We never missed the opera broadcast entirely; we just suffered a lot with lower fidelity than we would have liked.

Since the construction of the public radio satellite system, and the installation of our own satellite receiving equipment in early 1980, we have been able to carry the Metropolitan Opera broadcasts in stereo distributed by satellite. I guess I'd forgotten how I used to spend my winter Saturday mornings. It wasn't all that long ago, but it's a chore of which I am well rid. And we are all able to enjoy many programs, including the Metropolitan Opera, with a far greater degree of fidelity, immediacy and ease than used to be the case. Sometimes progress comes so fast one can't really fully appreciate it other than in retrospect.

Progress . . . Breathing Room

Perhaps you notice a special sense of relaxation in many of our announcers' voices in past weeks. After years of anticipation, and several months' toil, we have finally moved into office quarters vacated by the SOSC Theater Department at the time they moved into their newly-completed drama laboratory building on the campus. Visitors to KSOR in times gone by marvelled at how little space the station had in which to conduct its many activities. We are still not overabundantly supplied. But at least now most of our personnel have a desk, a place to hang their hat, and a place to put papers and files. Perhaps we won't have to conduct our marathons in the corridors in the future.

In any event, we are all enormously satisfied with our new-found office area. It doesn't necessarily change the quality of the programming you receive because we have always tried to do our best with what we have and will continue to do so. But it does make life a bit easier and a little more pleasant. In the long run we hope it will result in a much stronger operating environment.

Get Well Soon, Don

Late in January KSOR's Coordinator of Public Information, Don McComb, who also edits the KSOR GUIDE, was felled by a back problem and has been away from work in the intervening weeks. As of the time this column was prepared for print, he is out of the hospital and convalescing at home. We know you will join us in hoping that it is a fast recuperation and that Don is back on his feet soon.

Ronald Kramer
Director of Broadcast Activities

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CHILE:

Embroideries of Life and Death

by Betty LaDuke

Betty LaDuke is a painter and a professor of art at Southern Oregon State College. Her drawings and photographs of women and examples of their art have been organized into a traveling exhibit, **Latin America: Women as Artisans**. This article is a condensed excerpt from her book manuscript: **Latin America: Women, Art and Social Change**.

Though bright-colored threads outline the surface designs of most embroideries produced by Chilean women, their images of reality differ considerably. Poverty is often a common factor in their lives, but only in recent years have many of the urban women of Chile's capital, Santiago, been faced with this circumstance, whereas poverty has been a lifelong reality of the rural, Isla Negra women. Until recently, neither group of women was folk artists, but embroidery has now become their common means of self expression and of earning an income. In the process of creating embroidery, the women are not only adding colored threads to cloth, but are reshaping their own lives and self-images. They are also removing themselves from the isolation of their homes and developing a bond of solidarity with each other.



Estele Hidalgo is a member of the Human Rights Commission, a meeting place for thousands who congregate there daily to learn and share news of their exiled families. The theme of **Estele's arpillera, Cesante**, or unemployed, is developed through gluing a wool outline around her caricature forms, which clearly contrasts a wealthy man gorging himself while the unemployed have neither food, water or electricity.



*Living conditions are symbolically expressed in **Dina's arpillera**. A series of box-like homes are lined up in a row, "robbing" the electricity from the major utility poles. In the hands of the man in front of the factory is a paper which tells him that the factory is closed and he is now unemployed. The people below are all families of unemployed who are cooking together and will share a common olla or pot of food.*

The embroidery of cloth with traditional, decorative flower motifs has long been a popular folk craft of many Chilean women. The embroidered cloths were often utilized as a covering for certain food items such as cake or sweets. Embroideries were given as gifts to commemorate special occasions or to express a unique feeling toward someone. When presented to a foreign visitor, an embroidery became a special souvenir or memory of Chile. In recent years many of the women have created embroideries with new motifs based on current life.

The women's latent creative energies were activated by different catalysts. In Santiago, the Catholic Church provided the organizing force. In Isla Negra, a single energetic person, **Sra. Leonora Soberino de Vera**, mobilized the women. Besides the compositional contrast of their embroideries, fishing and farm scenes versus city scenes, the women of Santiago are also expressing images that contain a distinct emotional reality based on changes in their lives brought about by the political conditions in their country.

These embroideries with political overtones are called *arpilleras*. They are smaller and are created in a different style than the embroideries of the Isla Negra women. The *arpilleras* measure approximately 12 by 18 inches, and are con-

structed from colorful factory remnants or fabric scraps which are cut into shapes and arranged on a flour sack backing to tell a story. The finished *arpillera* is framed by a bright wool crocheted border. There are three techniques presently used to create the *arpilleras*: the flat or planar method, in which all the fabric shapes are adhered to the surface by a variety of embroidery stitches along the outer edges of the forms.

Embroidery stitches are also used for facial expressions; the raised or relief technique, in which doll-like forms of people and other details, such as an open door, are partially raised from the surface; and the glue technique, more recently developed, in which the fabric shapes are glued to the surface and then outlined with several thicknesses of glued contrasting wool.

The *arpilleras* are made in talleres or artisan workshops. These workshops are among a series of diverse community industries and workshops initiated by the Vicariate of Solidarity, an office of the Catholic church to "contribute to the solidarity of the poor. Everyone must help his neighbor." In these workshops, a variety of items are made, including embroidered blouses, dresses, hand-knit sweaters, hats vests, small craft items, and the *arpilleras*.

Arpilleras are unsigned or anonymous, though occasionally a little pocket is sewn onto the back of an *arpillera*, and a folded paper with the woman's name and a written detailed explanation of the meaning of the particular *arpillera* is enclosed.

In 1975, ten *arpillera* workshops evolved throughout Santiago, with a limit of 20 members. The women meet once a week, learning from each other how to develop their sewing skills. Each taller (workshop) developed its own preferred style or *arpillera* technique, as well as workshop organization, president, secretary, and treasurer.

The groups often select a common theme which is designed and expressed by each woman according to her creative ability. Sometimes all the *arpilleras* of a similar theme are sewn together forming a large mural, and many decorate the walls of the vicaria.

All of the *arpilleras* of the women in **Dina Loagos** workshop portray themes of their common personal experiences of political repression. Each woman also heads a household because their husbands or sons are among the *desaparecidos* or disappeared one. The *arpilleras* also portray the living conditions of Santiago where more than half the population of eight million live in sub-standard homes and shanty communities constructed from sheets of corrugated metal, cardboard, flattened tin cans, plastic or tarp easily penetrated by the Andean winter. Many homes and districts lack basic sanitary facilities, electricity or water. Most of the inhabitants are unemployed or marginally employed, malnourished, and in need of medical attention.

In the workshops, each woman is permitted to make only one *arpillera* per week or two in cases of extreme economic need. The *arpilleras* are brought once a month to the vicaria, where they are sold. Each woman receives her full payment, apart from ten percent which is kept as a common group emergency fund. The price of an *arpillera* is \$15.

The Santiago *arpilleras* are carried to the outside world, the United States, France, Holland, and Switzerland only by certain "diplomatic means" or by charity organizations, such as OXFAM.

The embroideries of the women of Isla Negra are treated differently than the *arpilleras* of the Santiago women. Isla Negra is a small town located on the Pacific coast two hours by bus from Santiago. Isla Negra women have recently become famous for their **bordados** or embroideries, which were proudly carried to Europe by Chile's poets, Pablo Neruda and Violetta Parra. These embroideries have even been exhibited at the Louvre!

The development of Isla Negra embroideries began through the efforts of Sra. Leonora Soberino de Vera, the 69-year-old wife of a Santiago pediatrician.

"I wanted to see what I could do to help. Many of the families are very poor. I started the workshop with 17 women, 12 years ago," she says.

"The women join two flour sacks together which gives them a large surface. Then they make their drawings and embroider them. Now they completely fill in each shape with wool yarn."

The women meet with Sra. Leonora every other week, in a little house they have constructed themselves for storing wool and other supplies. Sra. Leonora brings the wool with her from Santiago and it is sold to the women at cost. She views their work in progress, their embroideries of "life," and continues to encourage them.

"I only encourage folk themes, and themes from the past such as: the harvest of potatoes, a horse coral, fishing, village life, and home life. I made a contact with a museum director through a friend. We had our first exhibit of Isla Negra Em-

broideries at the Santiago Art Museum in October, 1969. Thirty embroideries were exhibited by 17 women. Everything sold in the first half-hour. The women said, 'this is money from heaven.' Every year we make an exhibition. There are not enough embroideries for the demand.

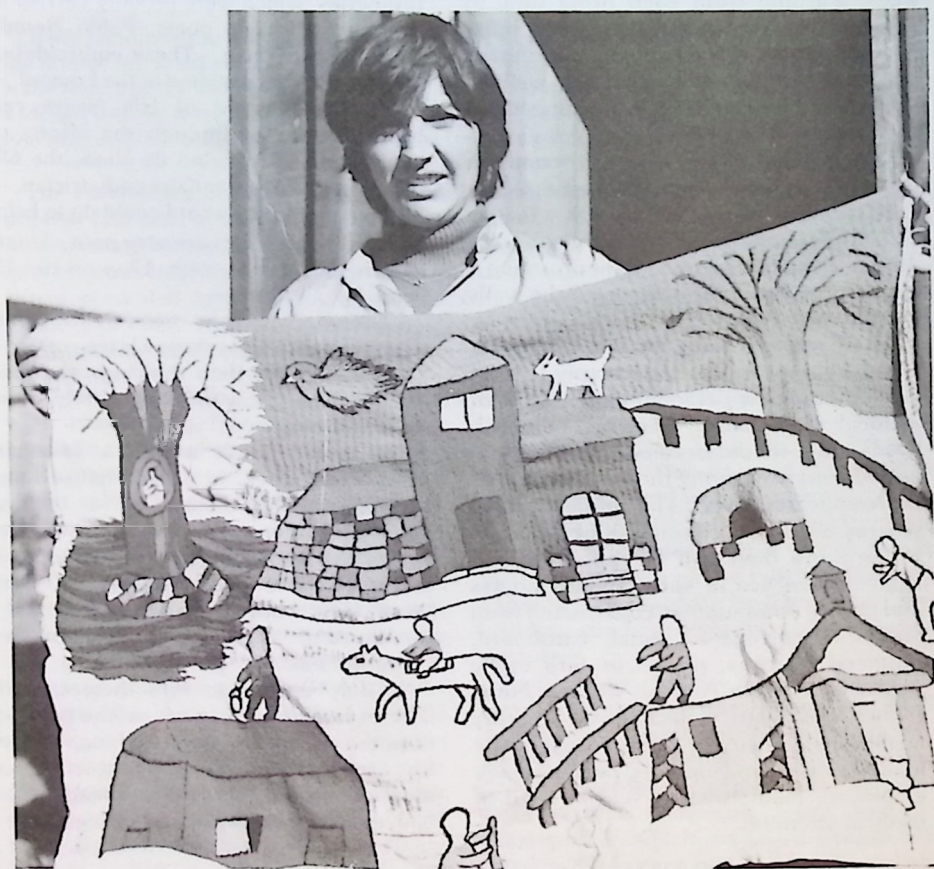
The women make between two and six embroideries per year, and the price for each is \$100 or more. The embroidery technique that the Isla Negra women use is very time-consuming and costly, as the entire surface, the form of each tree, leaf, bird or person is completely filled in by using an embroidery stitch which crosses back and forth over the object, on the back as well as front surface. This technique gives the embroidery the weight and texture of a weaving.

Though economic necessity has been the common catalyst in the development

of both the *arpilleras* and Isla Negra embroideries, each expresses a different view of Chilean life. The women of Isla Negra have been directed primarily to develop embroideries that reflect the quiet idealism of rural life, and not private deprivations experienced by their families.

The decorative, colorful patterns of the Isla Negra embroideries offer the artists, as well as the audience, an escape from reality into a bucolic, joyous vision of both nature and life. On the other hand, the Santiago artisans use the *arpilleras* as a symbolic confrontation of art with life, as an interpretation of the political, economic, and social realities of their lives.

Though the styles and contents of the embroideries differ, both groups of women benefit by being involved as producers of art.



Isla Negra embroiderer displays an incomplete work - note printing on flour sack background. (Photo by Betty LaDuke)

Best of Both Worlds:

Biological Illustration

by J.F. Duggan

In academia's age-old controversy between the disciplines of art and science, **Natalie Brown Geiger** has found the common ground. Both artist and scientist, this dynamic young lady is already well on her way to success in a unique career that allows her to combine talents in seemingly diverse fields.

A native of New York state, Geiger first realized her penchant for art when she won a horse magazine's cartoon contest at the age of thirteen. The incentive of that success and her natural ability kept her going through her high school years; she did occasional cartoons for national magazines such as *Horse & Rider*. Though her talents have developed into a wide range of application, she still continues to produce cartoons, and is in her fifth year as a cartoonist for the bi-weekly *Indiana Prairie Farmer*.

Natalie didn't pursue art as a career, though. She took her bachelor's degree from Purdue University in biology, graduating with honors in 1979. Concentrating on genetics, she lent her illustrating talents to a research project in entomology for two years at Purdue, never realizing the career choice available with the combination of her skills. That choice became clear when she was made assistant to the staff entomological illustrator at the university.



Natalie explains it this way: "The artist has the hand-and-eye coordination necessary to faithfully reproduce a given model, but may have limited knowledge of the subject. The biological illustrator combines the talented skill of the artist with the knowledge and accuracy of the scientist, knowing not just the subject at hand, but how it lives, grows, moves, and relates to its environment."

The field is, indeed, rife with comparisons. In the world of fine art, the artist seeks to involve the viewer in his work, rendering visuals to create mood, feeling and an intimacy with the subject. Commercial artists face the challenge of producing illustrations to specification, concentrating on detail and accuracy. The biological illustrator brings scientific knowledge to bear in covering a wide spectrum in both worlds.



The value of such talent is in great demand, as seen by the young artist's accomplishments. While at Purdue, she contributed to numerous field guides, including *Coleoptera of North America*, in which she produced some of the first illustrations of newly identified insect species. Finding birds a favorite subject, she illustrated a government report on raptor studies in the Klamath National Forest. She has also generated considerable interest as a freelance illustrator specializing in pen and ink work of a biological nature.

Natalie married shortly after her graduation from Purdue, and she and her husband came to Ashland. She took a temporary position as a research assistant to **Greg Fowler** at Southern Oregon State College, doing a study on genetic twins. When the job was completed she decided to stay at SOSC as a student, pursuing a Master's degree in Interdisciplinary Studies that would recognize her combination of biology and art.

Her artistic side was enhanced by a photography course she took to develop her use of the camera as an aid in doing field studies. Her photographic abilities were recognized at a three-man show last month in SOSC's Central Gallery.

Natalie says her work is "bound by science and guided by artistic discipline," a situation that both limits inventiveness and requires greater creativity. This dichotomy provides the challenge that lends impetus to the energetic way she pursues her career. As an example, she cites the job of illustrating a new surgical procedure, which requires the artist to have an understanding of the interaction of muscles, skin and internal organs if the illustrations are to be of any use to medical training.

"It's very rare," says Natalie, "that someone can combine all their loves in one career. As a biological illustrator, I'm able to incorporate my love of science with illustration, design and photography. It's fascinating."



The New Caesar

Oregon Shakespearean Festival

The Oregon Shakespearean Festival began its 1982 season on February 26 by opening five of the twelve productions that will be performed this year. Among them, **Julius Caesar** and **Inherit the Wind** have special importance in these times.

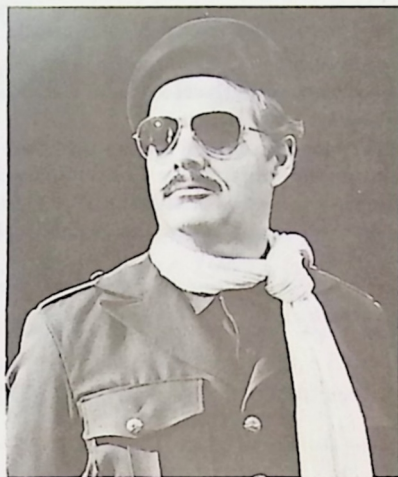
Julius Caesar, Shakespeare's classic tale of political ambition, corruption and intrigue, is directed by Jerry Turner, the Festival's Artistic Director. Dr. Turner took the daring step of setting the production in a modern-day third-world country. With this move, the action of the play becomes startlingly close to the events of today's political scene.

Senators wearing Adidas, ammunition belts, and carrying machine guns, the Roman Senate surrounded by barbed wire and guards wearing army uniforms should shock audiences into seeing the people and motivations behind the classical traditions. The conspirators become similar to those officers who saw in Sadat a betrayal of their country and were moved to assassinate him – to find that the country not only rejected them as saviors but had its legal and military machinery poised to crush them.

Dr. Turner says of this production: "To Shakespeare **Julius Caesar** was not history, but tragedy. What he presented to his audience related as much to Elizabethan politics as it did to an historical view of classical Rome. Purists will forgive us, I hope, for this unconventional approach to a well-known play. We hope to get closer to the spirit of the drama by using our own experience and images than we could have done by slavish imitation of the Elizabethan techniques."

Inherit the Wind, by Jerome Lawrence and Robert E. Lee, is a powerful dramatization of the infamous "Scopes Monkey Trial." That trial was the first to examine the problem of teaching the theories of evolution in the public school. Major characters in the play were based on Clarence Darrow (attorney for the defense), William Jennings Bryan (attorney for the prosecution), and H. L. Menckin (the outspoken, liberal reporter who did much to publicize the case and issues).

Because the play deals with the controversial issue of evolution, **Inherit the Wind** is possibly more topical today than when it was first produced in 1954. Even though the play itself has been a standard and respected part of the American repertory for some 27 years, it has recently come under attack from certain Fundamentalist groups: the Heritage Education Research Organization recently helped pressure the Pylesville, Maryland school system into temporarily closing a student production of the play until a panel of school officials could decide on the appropriateness of the play in the curriculum.



Cal Winn as Julius Caesar.

"In the mid-fifties," Dennis Bigelow, the play's director, says, "Jerome Lawrence and Robert E. Lee wrote the play based on an actual incident in American history, the Scopes trial. Their major argument was neither for nor against evolution or biblical interpretation; rather the play argued passionately for man's right to think for himself and to be wrong. Upon writing the play, they made the statement 'it could happen tomorrow.' It is happening today in the eighties."

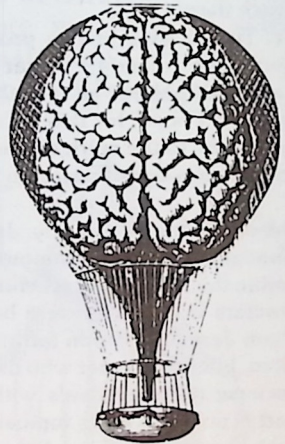
Other plays in the Festival's repertory during the month of March are: a revival of Shakespeare's **Othello**, Noel Coward's **Blithe Spirit**, and Arthur Kopit's inspiring drama **Wings**.

Also being produced during the 1982 season are: **Spokesong**, a play with music; popular cartoonist Jules Feiffer's **Hold Me!**; **The Matchmaker**, which was the basis for the hit musical *Hello Dolly*; Strindberg's searing drama **The Father**; and, by Shakespeare, **Romeo and Juliet**, **Henry V**, and **The Comedy of Errors**.

Information on times, dates and ticket availability for Shakespeare productions is available by calling (503) 482-4331.

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It is mindpower that produces the creative thought that gives substance to "things." Such tangible things have resulted in everything from the first primitive wheel to the space-spanning rocket ship. Evolution has been the result of that developing mind. Though we have traveled to the moon and beyond, we have barely begun our journey into infinite space. Equally vast are the inner reaches of the mind waiting to be explored. Discover that vast potential in the inner reaches of your mind by attending . . .



SOUTHERN OREGON STATE COLLEGE

Wobbles, the Precession and Vernal Equinox

by Jack Eagleson

*Jack Eagleson is an Ashland astronomer who has been the planetarium director for the Medford Schools since 1967. He holds a Masters Degree in physical science from the University of Idaho and has studied at Cornell University and the University of New Mexico. Eagleson is host and narrator of **Skywatch**, heard Tuesdays during **Ante Meridian** at 8:35 a.m., and Thursdays at 10 p.m. on KSOR.*

The Vernal Equinox arrives on March 20, 1982. The sun rises at 6:14 a.m. and sets at 6:14 p.m. at opposite points of the horizon. There are 12 hours during which the sun is above the horizon, and 12 hours when it is below the horizon. Only at the poles of the earth is this not true; there, on this day the sun is seen to circle the horizon once in 24 hours, one half of its limb above the horizon, the other half below.

After the 20th, the sun continues its arduous climb northward, rising a little bit north of east along the horizon and setting a little bit north of west, continuing in this fashion until the summer solstice in June.

In ancient sky lore, sun worship appears to have been seasonal. During the summer, the sun deity scorched earth with his fire. When he was not causing damage

with his spears (rays) he went below ground (night), withheld his warmth and mercilessly judged the souls of the dead. The sun was seen as a capricious deity who never rested. His was a red painted temple and he was shunned at festival except for blood-stained garments and sacrifices offered to appease him. The moon was worshipped as the supreme lord of life. After a time, the beneficial aspects of this feared deity were recognized as daily he brought light into the world, each spring bringing green back to the earth. His was a tempestuous outcry, but it was seasonal and with regularity, and so the pattern for sowing and reaping was established.

Gradually, moon worship gave way to the adoration of the sun, and the characteristics of a hero were attached to the sun god.

He saw everything; his rays or

spears never missed thier target. He constantly roamed, blazing trails through the sky. He was an unfaithful lover, especially to the dawn, for he never remained in one place. He was solitary, and the giver and taker of life. After his birth, on the winter solstice (the day on which the sun's northward journey begins) his parents abandoned him, setting him adrift on the skies' seas. His growth was miraculous, for he fills all of the air with his light very quickly. Sometimes the sun was depicted as a serpent biting his own tail, representing the circle of eternity or the year consuming itself.

Even though he was all powerful, he could not always control his steeds (the winds). He had a vulnerable heel, for he was extinguished when at evening twilight he stepped into the sea. The loss of hair (his rays) weakened him. He constantly battled enemies which appeared in the guise of dragons and serpents and in spite of his bravery and great strength, they overcame him at the summer solstice when the sun begins his travels to the south.

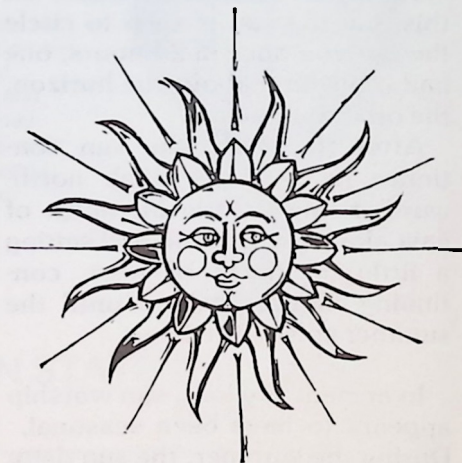
Once the solar deity replaced the moon, a solar zodiac was introduced. The first constellation to act as a sun mansion was Taurus the Bull, when it marked the Vernal Equinox from 4,000 to 1,700 B.C. Every 2300 years a different sign would appear. Cancer followed Taurus, and then came Virgo, Scorpio, Capricornus, and Pisces. Currently the sun is moving from the constellation Pisces into Aquarius. Thus, the age or epoch of Aquarius is upon us.

Because the earth's axis is tilted and the gravitational attraction of the moon attempts to straighten out this tilt, the earth's axis wobbles and causes a phenomenon known as the precession of the equinoxes.

When the system was first established, the sun appeared to be in the constellation of Aries, and so this first day of spring is also called the first point of Aries.

Since the earth's wobble causes the place in the sky where the sun "resides" on the first day of spring to precess or move westward, all of the constellations are moved back one, and the sun doesn't enter Aries until about April 21. This is true for every zodiacal constellation. All of you Capricorns, for example, are actually Sagitarians.

In any event, on March 20th the daylight hours will begin to lengthen. The plants and animals rejoice to the sun's rays, and we have all made it through another year.





Joseph Haydn

250th Anniversary

(born March 31, 1732)

At the time of his birth, and throughout his childhood, the Baroque tradition prevailed throughout his native Austria. The development of Joseph Haydn as a musician and composer, however, was to parallel the development of the Classical style that would be most notable in his later works and that of his contemporary, Wolfgang Amadeus Mozart. It could be said, in fact, that the life of Joseph Haydn spanned a musical age, for by his death the stability of the Classical style was being challenged by such men as Ludwig von Beethoven.

Haydn's musical development began almost at birth. The son of a cartwright who played harp, young Joseph joined his brothers and sisters each evening for family concerts and songfests. At the age of six he went to school in nearby Hainburg, where his early training quickly earned him a place in the choir. At the Hainburg school he spent many hours in the studio, where he mastered the basics of several musical instruments and applied the intensive training he was receiving as a choir-boy.

In the spring of 1740, only eight years old, Haydn was "discovered" by Kapelmeister of St. Stephen's Cathedral in Vienna. He was to spend the next twenty years in Vienna, the first ten as a member of the St. Stephen's choir. When his voice began to change, he left the choir and spent the next decade teaching organ, working as a freelance musician, studying, and developing his first few early compositions. It was during this latter decade in Vienna that he made the contacts that were to insure his career and recognition.

Living at Michaelerhaus, he met Princess Esterhazy, whose family was to play a major role in his career; and a court poet, Mestastasio who introduced Haydn to the composer and singing teacher Nicola Porpora. Haydn pays the highest compliment to Porpora: "I had the privilege of learning the true fundamentals of composition from the celebrated Herr Porpora." It was through Porpora, also, that young Haydn gained patrons, and by 1760 the twenty-eight-year-old composer was recognized as a remarkable musician of the age.

It was, however, through Prince Esterhazy that Haydn received his first appointment as a composer to Count Morzin. It was in this position that he wrote his First Symphony. Morzin's fortune was soon dissipated, though, and within a few years Haydn became the Vice-Kapellmeister to Prince Esterhazy. He was to stay with the Esterhazy family thirty years.

Early in his association with the Esterhazys, Haydn confronted a controversy inspired by the aging Kappelmeister with whom he worked. The old man had reprimanded the young composer, and Haydn defended himself by producing the *Entwurf-Katalog*, a collection of all his compositions to that time (1765).

From 1760 to 1770, Haydn expanded his development. It is from this period that we gained his strongest, most expressive works, rich and many-sided with a great variety of musical forms. But, tucked away at Esterhaza, the family's estate, Haydn was cut off from association with many of his contemporaries. He was succeeded as Kappelmeister, and in a fashion typical of eighteenth century composers, wrote whatever was needed at a given time. Though this resulted in a very heterogeneous output, wherein he wrote primarily instrumental works for the prince's court until the mid-1770's, then switched to a growing demand for opera, the composer's work gradually became very routine. He was as much a conductor as a composer during his last decade at Esterhaza.

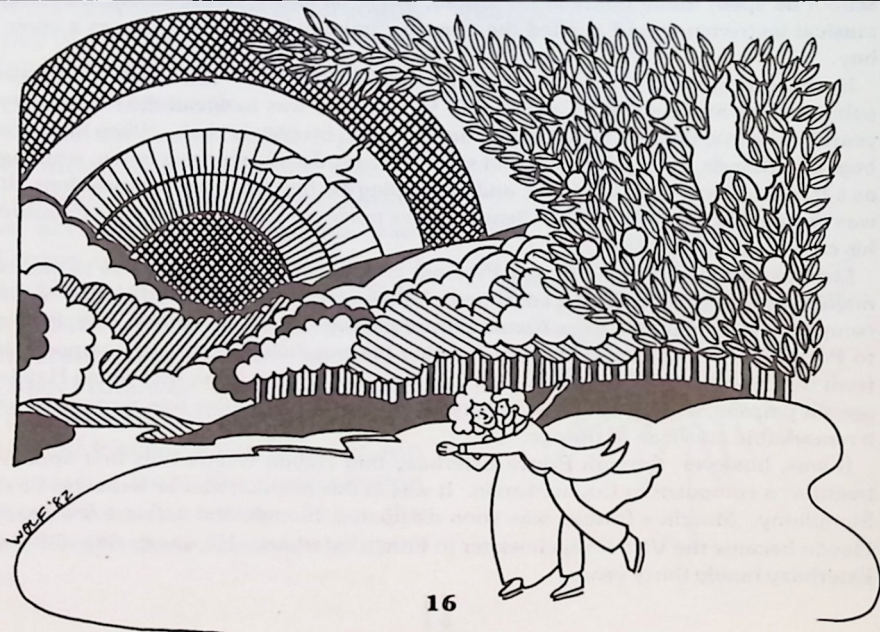
It was during this final decade that Haydn began taking on work outside his duties as Kappelmeister at Esterhaza. It was also during this time, the 1780's, that he began his association with Mozart, and he was to praise Mozart's work for the remainder of his career.

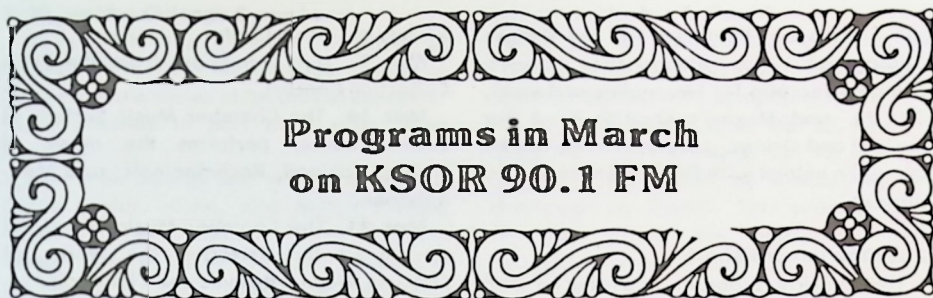
In 1790 Prince Esterhazy died and his successor dismissed the court orchestra. Free now to travel as he wished, Haydn accepted an invitation to go to London. From the new stimulation he received during his two-year stay in Great Britain, he produced the twelve London Symphonies.

Upon his return to Vienna, Haydn took on a promising young pupil, Ludwig von Beethoven. A personality conflict developed, however, and Beethoven left Haydn's tutelage to search for teachers of "craft, not style."

The great composer returned once more to England, and once more to the Esterhazy, this last time to re-establish the orchestra for a new prince. In his later years he was made an honorary citizen of Vienna. His last public appearance was on December 26, 1803.

Before his death a catalog of his compositions from 1750 through 1805, The "Haydn-Verzeichnis", was published. He was at his home in Vienna during Napoleon's bombardment of May 12th and 13th, 1809, and died there quietly a few weeks later, May 31, 1809.





Programs in March on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

SUNDAY SUNDAY SUNDAY

7 am Ante Meridian

Your companion in the early Morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition." Sunday A.M. features **Rewiring Your World**, heard at 9:30.

10 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGloughlin.

Mar 7 The New World String Quartet in D Minor, Op. 76, No. 2, by Haydn; George Gershwin's "Lullaby"; String Quartet No. 2 by Bartok; and Scott Joplin's "Paragon Rag."

Mar 14 The Smithsonian Chamber Ensemble is heard in a variety of works.

Mar 21 (Program to be announced) Begins at 9:30 am to accommodate special Festival.

Mar 28 Guitarist Sharon Isbin and pianist Constance Geanakoplos are heard in performance.

11:30 am New Letters on the Air

Fashioned after the "New Letters Journal," this program features interviews with

and readings by guest poets including lively discussion and music.

Mar 7 International Poetry

Mar 14 Michael Heffernan—Irish Heritage

Mar 21 Pre-empted

Mar 28 Iowa City Literary Scene

12 n About Books and Writers (pre-empted Mar 21)

12:30 pm Festival

Festival is a celebration of music featuring performances of noted soloists and chamber music ensembles.

Mar 7 Krystian Zimerman performs Chopin's Ballade No. 1 in G, Op. 23, and Brahms' Sonata No. 3 in F, Op. 5, from the Festival of Flanders.

Mar 14 Chamber music from the Menuhin Festival. Director Alberto Lysy presents the music of Bach, Boyce, Mozart, Bloch and Bottesini.

Mar 21 BACH'S BIRTHDAY. A special live broadcast from the National Cathedral in Washington, D.C. Featured on the program is Bach's St. John Passion, W. 245, performed by the Washington Bach Consort, J. Reilly Lewis, conductor, with John Vroom, bass and Robert Petillo, tenor. (Begins at 11 am.)

Mar 28 "Chamber Music Sundaes" from

We try to keep program listings as accurate as possible. All listings are subject to last minute changes. If you have any questions about the program schedule, call KSOR at (503) 482-6301.

San Francisco. Featured will be Weigl's "Dialogues" for violin and clarinet, Dvorak's Terzetto for two violins and viola, Op. 74, and Mozart's Quintet in A for clarinet and strings. Lucy Stoltzman will be the violin soloist with Richard Stoltzman on clarinet.

2 pm The Record Shelf

This weekly program is produced and hosted by Jim Svejda.

Mar 7 "New World" Symphony—A rare Dvorak recording made in 1954 by Erich Kleiber.

Mar 14 The Art of Criticism—History of the difficult art of music criticism, from Bach's time to the present.

Mar 21 "Mo Vlast," a comparative survey of the many recordings of Smetana's cycle of symphonic poems.

Mar 28 The Art of Albert Sammons—The father of English violinists in the 1919 recording of Elgar Violin Concerto.

3 pm New York in Concert

This series of two hour long performances from New York City features concerts from the Frick Collection and the Chamber Music

Society of Lincoln Center.

Mar 7 Duo Geminiani from the Frick Collection Concert.

Mar 14 The Chamber Music Society of Lincoln Center performs the music of Haydn, Copland, Rachmaninoff, and Mendelssohn.

Mar 21 The Chamber Music Society of Lincoln Center performs the works of Debussy, Haydn, Brahms and Chausson.

Mar 28 The Chamber Music Society of Lincoln Center performs the music of Dvorak, Haydn, Brahms, and Reigger.

5 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

***Mar 7** RAVEL: Ma Mere l'Oye (the complete ballet)

***Mar 14** TELEMANN: Concerto for Recorder, Flute and Strings in E Minor

***Mar 21** J.S. BACH: Hunting Cantata, BWV 208

***Mar 28** PALESTRINA: Missa Brevis

6:30 pm All Things Considered

The weekend version of the daily news magazine.

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7:30 pm The Chicago Symphony

In his 13th year as Music Director, Sir George Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

Mar 7 Sir George Solti welcomes soloists David Taylor, violin, and Milton Preves, viola, in a presentation of Mozart's Sinfonia Concertante in E-Flat for Violin, Viola and Orchestra, K. 364. Included in the broadcast are Walton's Partita for Orchestra and Stravinsky's ballet, *Jeu de cartes*.

Mar 14 Guest conductor Dennis Russell Davies presents Dvorak's Violin Concerto in A Minor, Op. 53, with soloist Miriam Fried, Schubert's Symphony No. 1 in D, D. 82, and four works by Virgil Thomson.

Mar 21 Gracia Navarro is the guest conductor for a presentation of Turnia's *Danzas Fantasticas*, Op. 22: *Exaltacion*; *Ensueno*; *Orgia*. Also on the program are Ravel's *Rapsodie Espagnole* and Tachikovsky's

Symphony No. 5 in E, Op. 64.

Mar 28 Sir George Solti conducts the Chicago Symphony Orchestra in a presentation of Beethoven's Symphony No. 8 in F, Op. 93, Strauss' *Don Juan*, Op. 20, Barber's Essay No. 1 for orchestra, Op. 12, and Pictures at an Exhibition, by Mussorgsky, orchestrated by Ravel. This program was recorded during the orchestra's 1981 European Summer Tour.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

10 pm Weekend Jazz

Everything—swing, straight-ahead, free bebop—you name it. Your Sunday night host is Zachari Brown.

2 am Sign-Off

The Adventures of SHERLOCK HOLMES



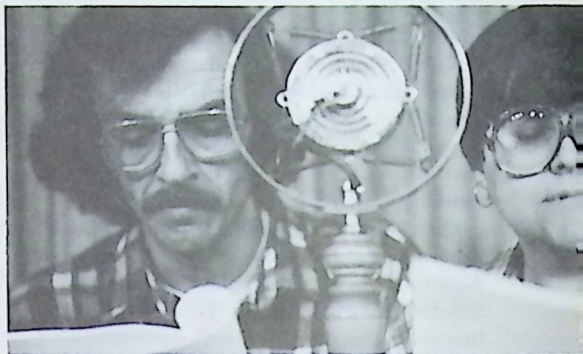
NPR PLAYHOUSE

THE SOUNDS OF THEATRE FROM NATIONAL PUBLIC RADIO

Sunday

- 7:00 Ante Meridian
- 10:00 St. Paul Sunday Morning
- 11:30 New Letters
- 12:00 About Books and Writers
- 12:30 Festival
- 2:00 Record Shelf
- 3:00 New York in Concert
- 5:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Chicago Symphony
- 9:30 Ken Nordine's Word Jazz
- 10:00 Weekend Jazz

Programs and Sp



Bob and Marcia Hutchinson star in "Banker's Choice", a satiric comedy by James Witherell. The play was selected as the winner of the Radio Drama Contest by the Siskiyou County Arts Commission. "Banker's Choice" will be heard Wednesday, March 14, at 9 p.m.

Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 European Profiles
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Minnesota Orchestra
- 4:00 NPR Journal
- 4:30 Chatterbox
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Lord Peter Wimsey
- 9:30 Sherlock Holmes
- 10:00 FM Rock

Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Chicago Symphony
- 4:00 NPR Journal
- 4:30 Spider's Web
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Midnight
- 9:30 Nightfall
- 10:00 Rock Album Preview
- 10:45 FM Rock

Wednesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC News
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Grand
- 4:00 Children's Theatre
- 4:30 Spider's Web
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Vintage
- 9:30 Talk Show
- 10:00 FM Rock

Specials at a Glance



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The
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Brd,

In honor of the composer's birthday, Sunday, March 21st, **Bach's St. John Passion** will be broadcast live from the National Cathedral in Washington, D.C. This special **Festival** program will be heard on KSOR at 11 am.

Cowgirls of the 1900's highlights KSOR's recognition of **International Women's Day**, Monday, March 8th. The hour-long oral history will be broadcast at 2 pm. **Ante Meridian**, **First Concert** and **Siskiyou Music Hall** will all feature works by women artists.

Saturday

- 7:00 *Ante Meridian*
- 10:00 *Jazz Revisited*
- 10:30 *Micrologus*
- 11:00 *Metropolitan Opera*
- 2:00 *Studs Terkel*
Almanac
- 3:00 *Communique*
- 3:30 *Music Hall Debut*
- 4:00 *Siskiyou Music Hall*
- 6:30 *All Things Considered*
- 7:30 *Pickings*
- 8:00 *Prairie Home*
Companion
- 10:00 *Jazz Alive*

Monday

- Morning Edition*
- Ante Meridian*
- 9:45 Veneration Gap*
- 10:00 First Concert*
- 12:00 KSOR News*
- 2:00 L.A. Philharmonic*
- 4:00 Uncle Sam on Tour*
- 5:00 All Things Considered*
- 6:30 Siskiyou Music Hall*
- 9:00 National Radio Theatre*
- 10:00 FM Rock*

Thursday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *Veneration Gap*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *L.A. Philharmonic*
- 4:00 *Uncle Sam on Tour*
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 9:00 *National Radio Theatre*
- 10:00 *FM Rock*

Friday

- 6:00 *Morning Edition*
- 7:00 *Ante Meridian*
- 9:45 *BBC World Report*
- 10:00 *First Concert*
- 12:00 *KSOR News*
- 2:00 *Indianapolis*
Symphony
- 4:00 *American Popular*
Singers
- 5:00 *All Things Considered*
- 6:30 *Siskiyou Music Hall*
- 8:00 *New York*
Philharmonic
- 10:00 *Jazz Album Preview*
- 10:45 *Weekend Jazz*

MONDAY MONDAY MONDAY

6 am Morning Edition

Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up, and gets you informed.

7 am Ante Meridian

Your Monday host is Tom Olbrich.

9:45 am European Profiles

10 am—2 pm First Concert

Your host is John Baxter.

***Mar 1** CHOPIN: Piano Sonata No. 3 in B Minor, Op. 58

***Mar 8** C.P.E. BACH: Cello Concerto in a W. 172

Mar 15 DOHNANYI: Sonata for Violin and Piano, Op. 21

Mar 22 IVES: Piano Sonata No. 2

***Mar 29** WALTON: Symphony No. 1

12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm Mar 8 ONLY—SPECIAL PROGRAM:

In recognition of International Women's Day, KSOR will feature a special presentation, "Don't Fence Me In: Cowgirls of the 1900's." An oral history built on the stories of women who in the early 1900's participated in the Pendleton Round-Up, a rodeo still operating today. Funded by the Oregon Committee for the Humanities.

2 pm The Minnesota Orchestra

The Minnesota Orchestra, under the direction of Music Director Neville Marriner, is heard in a series of concerts from its home in the world-famous Orchestra Hall in Minneapolis.

Mar 1 Neville Marriner conducts the Minnesota Orchestra in the American premiere of Lutoslawski's Double Concerto for Oboe and Harp, with Heinz Holliger (oboe) and Ursula Holliger (harp). Included in the program are Haydn's Symphony No. 96 (Miracle), Hummel's Variation in F Major, and Don Juan, by Strauss.

Mar 15 A program of music from the 1981 ARD Music Competition will feature works by Krol, Martinu, Ravel, Beethoven, Berio, Chopin, Liszt and Teleman. Produced by Deutsche Welle.

Mar 22 Henryk Szeryng is violin soloist with Neville Marriner conducting the Minnesota Orchestra in Brahms's Violin Concerto. Also on the program is Tchaikovsky's Manfred Symphony.

Mar 29 Philippe Entremont, guest conductor and pianist, leads the Minnesota Orchestra Chamber Ensemble in presentation



Michele Slung's book reviews and commentaries are a regular feature of Morning Edition, heard weekdays at 6 am on KSOR.

of Mozart's Piano Concerto No. 17, K. 453, Respighi's Ancient Airs and Dances, Set iii, and Bizet's Symphony No. 1.

4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

4:30 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Produced and directed by David Maltby. The Chatterbox Gang includes John Sain, Traci Batchelder, Ray Banns, and Ben and Eileen Dover.

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

***Mar 1 CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11

Mar 8 MRS. H.H.A. BEACH: Sonata for Violin and Piano

Mar 15 SCHUMANN: Cello Concerto in A Minor, Op. 129

Mar 22 BRUCH: Scottish Fantasy, Op. 46

Mar 29 MENDELSSOHN: Symphony No. 1 in C Minor, Op. 11

LISTEN TO THE BLUES MONDAY AT 10:00 P.M. KSOR

9 pm Lord Peter Wimsey The adventures of novelist Dorothy L. Sayers' dapper detective is featured in serialized dramatizations.

Mar 1 Unnatural Death Part 2 of 7, "Death in Epping Forest"

Mar 8 Unnatural Death Part 3 of 7, "The

Will", written on the eve of death

Mar 15 Unnatural Death Part 4 of 7, "Hallelujah", an unknown cousin

Mar 22 Unnatural Death Part 5 of 7, "The Property Act", and ironclad alibi

Mar 29 Unnatural Death Part 6 of 7, "Vera Findlater", and ironclad alibi

9:30 pm The Adventures of Sherlock Holmes A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes.

Mar 1 "The Resident Patient" A new doctor consults Holmes when he learns his patron is prone to hysteria.

Mar 8 "The Greek Interpreter" Mycroft Holmes enlists his brother's aid when a Green interpreter is abducted.

Mar 15 "The Norwood Builder" The retired builder's last visitor is also his main beneficiary.

Mar 22 "The Six Napoleons" Holmes assists Scotland Yard in an investigation of smashed Napoleon busts in London, a journalist pursuing a suspect stumbles across a corpse.

Mar 29 "The Second Stain" Holmes most important international case, in which he seeks to recover a document that could lead to war in Europe.

10 pm FM Rock Monday night features the Blues with host John Gaffey.

2 am Sign-Off

Program Underwriters

For information about underwriting call Gina Ing at (503) 482-6302.

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Jazz Album Preview

Exxon
New York Philharmonic

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Music Hall Debut

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Chicago Symphony

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Medford Blow Pipe**
Special Projects

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Los Angeles Philharmonic

A Company Called TRW
National Radio Theatre

Cargill Incorporated
A Prairie Home Companion

TUESDAY TUESDAY TUESDAY

6 am Morning Edition

7 am Ante Meridian

Howard LaMere is your host Tuesday through Friday

9:45 am 900 Seconds

A Public affairs program produced by KSOR

10 am—2 pm First Concert

***Mar 2** WEILL: Sonata for Cello and Piano

***Mar 9** BARBER: Concerto for Violin and Orchestra

Mar 16 STRAUSS: Don Quixote, Op. 35

Mar 23 SCHUBERT: String Quartet in D Minor ("Death and the Maiden")

Mar 30 CLERAMBAULT: Suite in the First Mode

12 n KSOR News

2 pm Chicago Symphony

Mar 2 Conductor Claudio Abbado leads the Chicago Symphony Orchestra in a performance of an all-Beethoven program that

includes Overture to the Ballet, The Creatures of Prometheus, Op. 43; Piano Concerto No. 4 in G, Op. 58, Rudolf Serkin, soloist; and Symphony No. 7 in A, Op. 92.

Mar 9 Sir George Solti welcomes soloists David Taylor, violin, and Milton Preves, viola, in a presentation of Mozart's Sinfonia Concertante in E-Flat for Violin, Viola and Orchestra, K. 364. Included in the broadcast are Walton's Partita for Orchestra and Stravinsky's ballet, Jeu de cartes.

Mar 16 Guest conductor Dennis Russell Davies presents Dvorak's Violin Concerto in A Minor, Op. 53, with soloist Miriam Fried, Schubert's Symphony No. 1 in D, D. 82, and four works by Virgil Thompson.

Mar 23 Gracia Navarro is the guest conductor for a presentation of Turina's Danzas Fantasticas, Op. 22: Exaltacion; Ensueno; Orgia. Also on the program are Ravel's Rapsodie Espagnole and Tchaikovsky's Symphony No. 5 in E, Op. 64.

Mar 30 Sir George Solti conducts the Chicago Symphony Orchestra in a presentation of Beethoven's Symphony No. 8 in F, Op. 93, Strauss' Don Juan, Op. 20, Barber's

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KSOR Guide
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Essay No. 1 for orchestra, Op. 12, and Pictures at an Exhibition, by Mussorgsky, orchestrated by Ravel. This program was recorded during the orchestra's 1981 European Summer Tour.

4 pm NPR Journal

4:30 pm Spider's Web

Stories of adventure for children and adults

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Mar 2 SMETANA:** Ma Vlast

Mar 9 DVORAK: "American" Suite, Op. 98B

Mar 16 SCHUBERT: String Quartet in E Flat Major, D. 87

Mar 23 MAHLER: Symphony No. 9 in D

Mar 30 HAYDN: Mass No. 12 in B-Flat ("Harmoniemesse")

9 pm Midnight

Midnight is a series of original mystery dramas written for radio.

Mar 2 Mitosis A submarine crew searches for the source of a mysterious under-sea earthquake—and discovers an apocalyptic cosmic secret.

Mar 9 My Cup Runneth Over A jovial drunkard starts seeing little men—little men who threaten to take over the earth.

Mar 16 Dead Shot for a Dead Man A stage coach bandit is confronted by the mysterious ghost of the passenger he killed.

Mar 23 Mountain of Solitude A County Sheriff hunts for a gangster hit man on a mysterious mountain...and meets an insane hermit who also seeks the killer.

Mar 30 The Second Sunday in May A cloning experiment goes awry, producing a superior android with extraordinary powers...and feelings.

9:30 pm Nightfall

Mar 2 "They Bite" A paleontologist is confronted in the desert by mysterious predatory shadows that are too large for a rabbit and too small for a man. By Len

Peterson, based on the story by Anthony Boucher.

Mar 9 "The Tell-Tale Heart" There's more than poetic justice in this classic tale when a New England farmer mistakenly hires a psychotic killer. A dramatization of the Edgar Allen Poe short story by Len Peterson.

Mar 16 "All Nighter" A 24-hour laundromat is the setting for a series of bizarre murders. Written by Graham Pomeroy.

Mar 23 "Carmilla" A vampire classic with more bite than usual. Dramatized by John Douglas and Graham Pomeroy from the short story by Sheridan Le Fanu.

Mar 30 "The Fatal Eggs" Satire and horror mingle in this tale of a research scientist who discovers a mysterious red "ray" that can accelerate organic growth. A dramatization by Arthur Samuels of the Russian short story by Mikhail Bulgakov.

10 pm Rock Album Preview

The recording is supplied by **Home at Last Records**, Ashland.

10:45 pm FM Rock

2 am Sign-Off



WEDNESDAY WEDNESDAY WEDNESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am—2 pm First Concert

Mar 3 GLAZUNOV: Symphony No. 5 in B-Flat, Op. 55

***Mar 10** HONEGGER: Symphony Liturgique

Mar 17 PUNTO: Horn Concerto No. 5 in F

Mar 24 BEETHOVEN: Piano Sonata No. 16 in G, Op. 31, No. 1

***Mar 31** HAYDN: Piano Sonata in C Minor

12 n KSOR News



2 pm Grand Piano

Master pianists and young artists of promise are featured in public performances, private discussion and master classes in this series hosted by Fred Calland.

Mar 3 Pianist Nina Ielchuck, Marian Hahn, Virginia Eskin, Stephanie Brown, Marylene Dosse and Pauline Alpert perform works by Liadov, Schubert, Beethoven, and Youmans, among others. Also heard are

performances by two young entrants in the 1980 American Music Scholarship Association Competition.

Mar 10 The late Neville Chinoy is heard in a concert of works by Chopin and Beethoven; the late Terrence Judd is heard performing works by Shostakovich, Scriabin, Raven, Barber, and Paganini. Bradford Gown performs works by Welcher, Cowell, Sessions, and Reinagle. Also heard are performances by four entrants in the 1980 American Music Scholarship Association Competition.

Mar. 17 Pianist Panayis Lyras performs works by Mozart, Liszt, Medtner and Barber; Kevin Kenner plays works by J.S. Bach, Scriabin, and Debussy. Also heard is a performance from the 1980 American Music Scholarship Association Competition.

Mar 24 Pianist Joao Carlos Martins performs Twenty-Four Preludes from the "Well-Tempered Clavier," Book I by J.S. Bach; Preludes, Opus 28 by Chopin, performed by Arthur Lima. Two entrants in the 1980 American Music Scholarship Association Competition perform works by J.S. Bach and Beethoven.

Mar 31 Pianist/teacher Ellen Burmeister performs Piano Sonata No. 10 by Vincent Persichetti, "Bardo Sonata" by Alan Hovhaness, and Roger Sessions' Piano Sonata No. 2. Heard with her are seven young entrants in the 1980 American Music Scholarship Association Competition performing a variety of works by J.S. Bach, Agay, Haydn, Serge Prokofiev, Handel, Mozart, Heito Villa-Lobos, Chopin, and Scriabin.

4 pm Children's Radio Theatre

A Peabody Award-winning series of original radio drama for children and their families. Programs range from retelling of classic fairy tales to humorous musical revues and serious treatments of social topics.

4:30 pm Spider's Web

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar 3 BRAHMS: Ballades, Op. 10

Mar 10 BEETHOVEN: Sonata No. 29, Op. 106 ("Hammerklavier")

Mar 17 ARRIAGA: Symphony in D Major

Mar 24 JANACEK: Taras Bulba

***Mar 31** HAYDN: Symphony No. 94 in G ("Surprise")

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

Mar 3 KSOR presents "Banker's Choice" by James N. Witherell, the winning

script from the Siskiyou Arts Committee Radio Drama Contest. Real-life husband and wife Bob and Marcia Hutchinson star in husband and wife roles about a man who receives a hundred-thousand dollar bonus from a mechanized bank teller. (Pre-empts Vintage Radio)

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10 pm FM Rock

2 am Sign-Off



THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10 am—2 pm First Concert

***Mar 4 VIVALDI:** The Four Seasons, Op.8

***Mar 11 COWELL:** Quartet Romantic

***Mar 18 RIMSKY-KORSAKOV:** Suite from "The Tale of Tsar Saltan"

***Mar 25 BARTOK:** Violin Concerto No. 2 (1938)

12n KSOR News

2 pm The Los Angeles Philharmonic

The Los Angeles Philharmonic, under the Direction of Carlo Maria Giulini, is heard in its 1981 broadcast season. Intermissions feature a variety of historical recordings as well as interviews.

Mar 4 Three works by Tchaikovsky: Overture, The Storm; Violin Concerto; and Manfred Symphony. Michael Tilson Thomas conducts the Los Angeles Philharmonic featuring Pinchas Zukerman, violin.

Mar 11 Michael Tilson Thomas conducts with Lyn Harrell, cello, in Tchaikovsky's Roco Variations and Pezzo Capriccioso;

also Sprach Zarathustra, by Strauss; and Prelude, Fugue, and Riffs, by Bernstein.

Mar 18 Simon Rattle conducts the Los Angeles Philharmonic with Emanuel Ax, piano, in a presentation of Mozart's Piano Concerto No. 18, K. 456, and the complete Mahler Symphony No. 10.

Mar 25 Itzhak Perlman is featured on violin, with Simon Rattle conducting Haydn's Symphony No. 60, Dvorak's Violin Concerto, Op. 53, and Symphony No. 3, Op. 44 by Prokofieff.

4 pm Uncle Sam on Tour

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar 4 BEETHOVEN: Violin Concerto in D, Op. 61

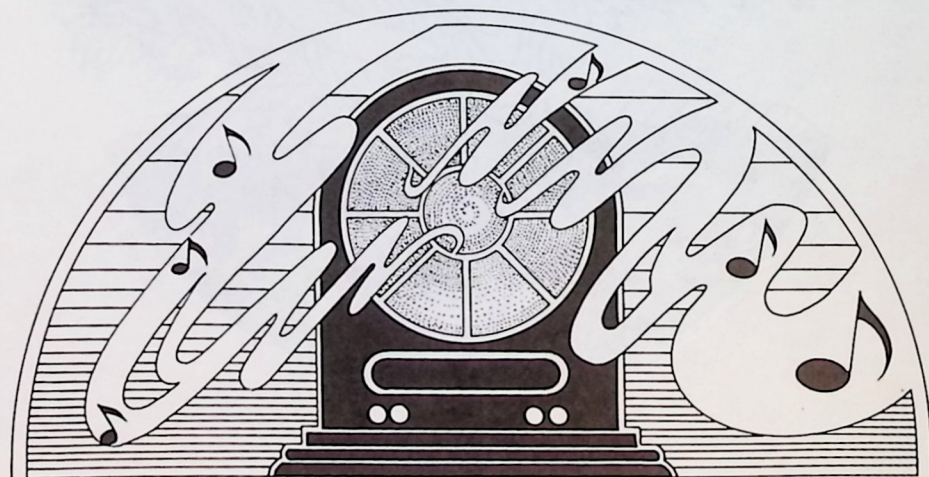
Mar 11 HAYDN: Double Concerto in F

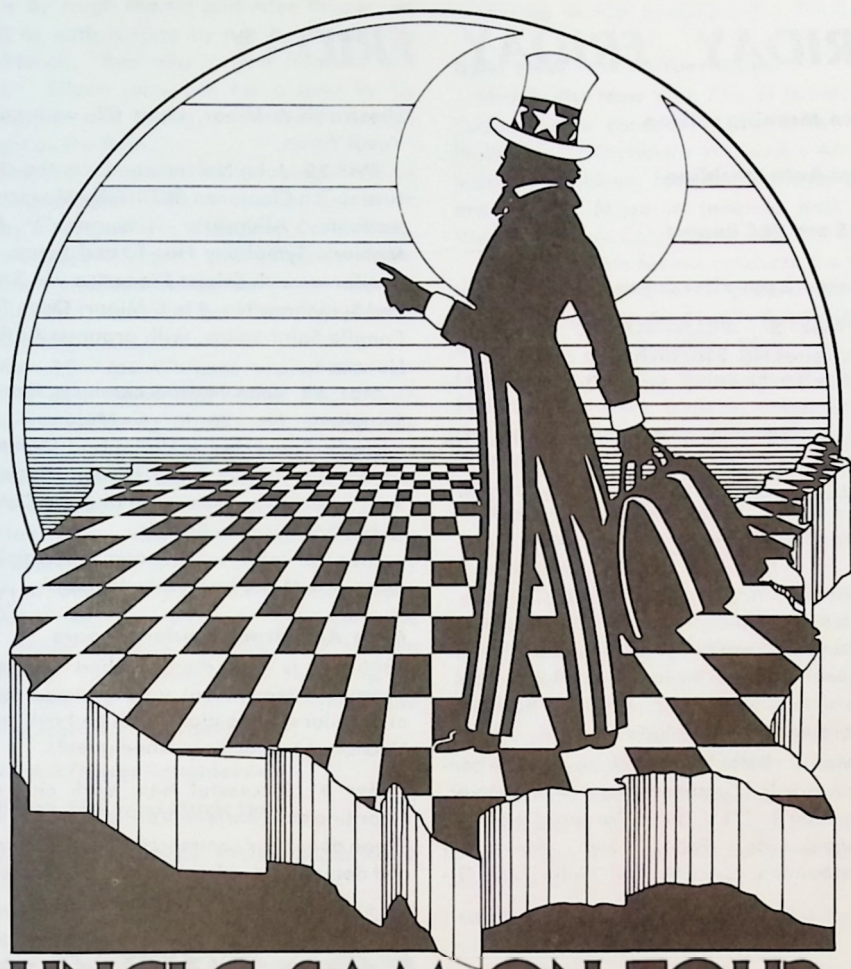
Mar 18 BERLIOZ: Symphonie Fantastique, Op. 14

***Mar 25 BARTOK:** Music for Strings, Percussion and Celeste

9 pm The National Radio Theatre of Chicago The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas. Funded by **A Company Called TRW.**

Mar 4 Scholar/actor Peter Arnott plays all the parts in his own translation of





UNCLE★SAM★ON★TOUR

A FOUR-PART REDISCOVERY OF AMERICA

THURSDAY at 4pm on KSOR

Euripedes' finest tragedy, **The Bacchae**.

Mar 11 Frankenstein The faithful adaptation by Yuri Rasovsky of Mary Shelley's classic, from a viewpoint different than the film versions. It relates the tragedy of a monster abandoned by his creator--an articulate creature whose passions and intellect, as well as size, are greater than those of men.

Mar 18 The Sea Wolf In Jack London's famous sea yarn, a genteel man of letters,

lost at sea, is "rescued" by a seal-hunting vessel commanded by the dread Wolf Larson, a Nietzschean superman of the sea. Forced to become a member of the crew and confronting the cruel influences of Larson gives new strength to the young man's Christian humanity.

10 pm Dolby Alignment Tone

10:01 pm FM Rock

2 am Sign-Off

FRIDAY FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Report

10 am—2 pm First Concert

***Mar 5 VILLA—LOBOS:** Bachianas brasileiras No. 2 for orchestra

Mar 12 BRAHMS: String Quintet No. 1 in F, Op. 88

***Mar 19 REGER:** Sonata in C minor for Violin and Piano, Op. 139

Mar 26 ALKAN: Concerto for Solo Piano

12 n KSOR News

2 pm Indianapolis Symphony

This series includes concerts from the Indianapolis Symphony Orchestra's 1980-81 season under the direction of John Nelson. Intermissions feature a variety of historical recordings and interviews.

Mar 5 Rafael Fruhbeck de Burgos conducts Haydn's Symphony No. 104 in D Major, ("London"); "The Three-Cornered Hat" by Manuel de Falla; and Alexander Glazounov's concerto for Violin and Or-

chestra in A Minor, Opus 82, with soloist Yuval Yaron.

Mar 12 John Nelson conducts the Overture to "La Clemenza di Tito" by Mozart; the Andante Allegretto ("Blumine") from Mahler's Symphony No. 1, and Songs of a Wayfarer, with soloist Frederica von Stade; and Symphony No. 3 in C Minor, Opus 78 by Camille Saint-Saens, with organist Anthony Newman.

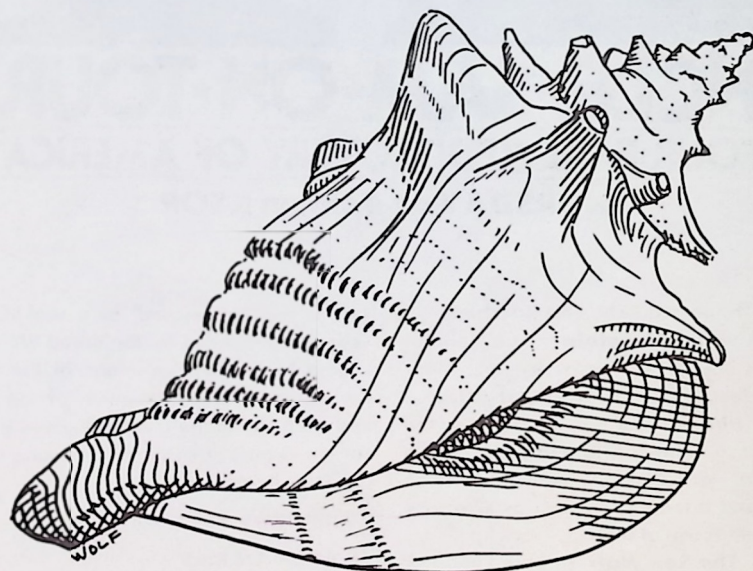
Mar 19 John Nelson conducts Mozart's Symphony No. 36 in C Major, K. 425 ("Linz"); Concerto for Violin and Orchestra in D Major, Opus 6, by Niccolò Paganini, with soloist Aaron Rosand; and the Concerto for Orchestra by Bartok.

Mar 26 John Nelson conducts Symphony No. 6 in A Minor by Gustav Mahler.

4 pm American Popular Singers

Featured is the distinguished American soprano, Eileen Farrell, who explores the art of popular singing along with co-host Loonis McGlohon and distinguished guests.

Mar 5 Successful New York club and recording star Marlene VerPlanck talks with Eileen about her commercial singing career, and demonstrates her technique with selec-



tions by Hugh Martin and Alec Wilder, as well as with a song by her husband, Billy VerPlanck, "Red and Yellow Flowers and You." Eileen joins her for a tune by Cy Coleman, and solos on Harold Arlen's "Right as the Rain."

Mar 12 Popular ballad singer Julius LaRosa returns with a special salute to today's songwriters including Carol King, Carol Bayer Sager, and Melissa Manchester. Eileen sings her new theme, "Songbird," written for her by Loonis McGlohon.

Mar 19 Joe Williams proves his versatility as a blues and ballad singer with favorites including "April in Paris" and "Say It Isn't So." Eileen joins him for "Every Day I Have the Blues" and solos in "A Child is Born" by Thad Jones and Alec Wilder.

Mar 26 Jazz star Maxine Sullivan reminisces with Eileen about their early days in radio. They join for duets of "Molly Malone" and "Annie Laurie." Maxine solos on Johnny Mercer's "Skylark" and "Harlem Butterfly," and Eileen ends the program with "Let My Song Fill Your Heart," the theme from her '40s radio show.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar 5 SCHUMANN: Piano Sonata No. 2 in G Minor, Op. 22

Mar 12 RAMEAU: Premier Livre de Pieces de Clavecin

Mar 19 MESSIAEN: La Rousserolle effarvatte

Mar 26 WEBER: Symphony No. 2 in C

8 pm New York Philharmonic

Mar 5 The New York Choral Artists join Zubin Mehta conducting the New York Philharmonic Orchestra in Crumb's Ancient Voices of Children. Included in the program are Haydn's Missa in tempore belli and Vivaldi's Piccolo Concerto, P. 83.

Mar 12 Zubin Mehta conducts the New York Philharmonic in a presentation of Bach's Cantata No. 50: **Nun is das Heil und die Kraft**; Penderecki's Dies Irae and Lacrymosa; and Te Deum, by Berlioz. Featured are Mary Lindsay, soprano; Jon Garrison, tenor; Boris Carmeli, bass; The Westminster Choir; and the Brooklyn Boys Chorus.

Mar 19 The New York Philharmonic, Zubin Mehta conducting, presents Bartok's Concerto for Orchestra and Brahms's Symphony No. 2.

Mar 26 Erich Leinsdorf conducts the New York Philharmonic with Radu Lupu, piano, in a program including Schuller's Paul Klee Studies, Mozart's Piano Concerto, K. 482, and two works by Strauss: "Frau Ohne Schatten" Interludes and Salome's Dance.

10 pm Jazz Album Preview

Showcasing some of the best and latest Jazz. Discs are provided by **Rare Earth**, Ashland.

10:45 pm Weekend Jazz Your Friday night host is Betty Huck.

2 am Sign-Off

GET INSIDE YOUR RADIO

Do you have a few hours to help answer telephones, type envelopes, or shuffle the paperwork for the Spring Marathon in May?

We'll show you how. It's easy, but to help the marathon run smoothly, we plan to have orientation sessions during late March and April. Volunteer today for just a few hours during the week; a shift every day or night; or to help coordinate the entire event. We also have some community contact tasks to be done before the marathon.

Get in touch. Call, write or stop by the station. We have a job to fit your talents! We'll train you. And Thank You!

Gina Ing, 482-6301
KSOR Development

SATURDAY SATURDAY SATURDAY

7 am Ante Meridian Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Google and other area writers, heard at 9:30.

10 am Dolby Alignment Tone

10:01 am Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

11 am The Metropolitan Opera

Peter Allen hosts a series of 20 performances from the Metropolitan Opera's 42nd consecutive season. Richd Mohr hosts the intermission features which include traditional favorites such as Opera News on the Air, Opera Quiz, and Singers' Roundtable. Made possible by a grant from Texaco.



Dexter Gordon (above) and Stan Getz (above right) are featured on Jazz Alive this month. Jazz Alive is heard Saturdays at 10 pm on KSOR.



Mar 6 Verdi's "La Traviata"—Nicola Rescigno, conductor, with Catherine Malfiuno (Violetta), Giuliano Cionnella (Alfredo) and Cornell MacNeil (Germont).

Mar 13 Rossini's "Il Barbiere di Siviglia"—Pablo Elvira (Figaro), Rockwell Blake (Almaviva), Renato Capecci (Dr. Bartolo) and Paolo Montarsolo (Don Basilio).

Mar 20 Verdi's "I Vespri Siciliani"—Wieslaw Ochmon (Arrigo), Sherrill Milnes (Monforte), and Ruggero Raimondi (Procida).

Mar 27 Offenbach's "Les Contes d'Hofman"—Riccardo Chailly, conductor, with Ruth Welting (Olympia), Christiane Eda-Pierre (Antonia), Tatiana Troyanos (Giulietta), Anne Howells (Nicklausse), Placido Domingo (Hoffmann), James Morris (Lindorf Coppelius, Dapertutto, and Dr. Miracle), Michel Senechal (Andres, Cochenille, Pitichinaccio and Frantz), Andrea Velis (Spalanzani), and John Macurdy (Crespel).

2 pm Studs Terkel Almanac

Author, actor, critic, folklorist, and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic reading and sound tributes.

3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

3:30 Music Hall Debut

A recording new to KSOR's library is featured. Recordings are provided by the **Golden Mean Bookstore**.

4 pm Siskiyou Music Hall

Mar 6 VAUGHAN-WILLIAMS: Dona Nobis Pacem

***Mar 13** WOLF: Lieder

Mar 20 J.S. BACH: Cantata No. 46

***Mar 27** D'INDY: Symphony on a French Mountain Air, Op. 25

6:30 pm All Things Considered

7:30 Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8 pm A Prairie Home Companion

A Live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minnesota. The variety show is originated, written and hosted by Garrison Keillor, and features special guests.

Mar 6 The Butch Thompson Trio and the Dale Warland Singers Octet join host Garrison Keillor.

Mar 13 Bill Staines joins host Garrison Keillor, The Butch Thompson Trio, Star & Mehalick, and Robin and Linda Williams.

Mar 20 Garrison Keillor welcomes Robin and Linda Williams and the Butch Thompson Trio.

Mar 27 A special *Prairie Home Country*

Music Show features Hot Rize; Ernest Tubb and His Texas Troubadours; Singer Becky Reimer Thompson with Cal Hand on Dobro; Peter Ostroushko; Roy Bount, Jr.; and the laconic humor of host Garrison Keillor.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

Mar 6 Featured in this program are trumpeters Billy Butterfield and Pee Wee Erwin, trombonist Herb Gardner, reedman Nick Sassone, bassist Van Perry and others, performing a variety of traditional jazz and swing compositions.

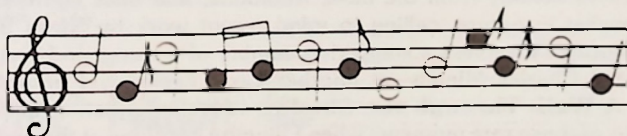
Mar 13 This program features highlights from the 1981 Nice Jazz Festival. Included are saxophonist Stan Getz, vocalist Mel Torme with his trio, pianist John Lewis and vibist quintet and Lew Tabakin and Toshiko Akiyoshi and friends.

Mar 20 Featured in this swing lover's delight are saxophonist Illinois Jacquet with an all-star big band; Buddy DeFranco with a quintet that includes vibist Terry Gibbs, pianist John Lewis, bassist Pierre Michelot and drummer Elvin Jones.

Mar 27 One of the acknowledged masters of modern jazz, Dexter Gordon, is featured with his quartet and special guest: saxophonist Sonny Stitt, guitarist Kenny Burrell and trumpeter Woody Shaw. Stitt and Burrell are also heard fronting their own rhythm section that includes drummer Billy Higgins.

12 m Weekend Jazz

2 am Sign-Off



KSOR Review

Jazz Notes:

**Anthony
Davis**

**James
"Blood"
Ulmer**



by John Baxter, KSOR Program Director

Over the years certain artists have been described as the greatest virtuoso ever, the finest compositional genius since Beethoven, the next Bob Dylan -- the list of the newest, the next and the greatest is long. Usually these hyperbolic descriptions are churned out by promotional agents working for record companies or critics who don't know when enough is said. In the case of promotional people, they are being paid by their companies to generate record sales. As for the critics, it's anybody's guess.

So we come to the recordings at hand. Both Anthony Davis and James "Blood" Ulmer have been showered with praise of the highest order. Some call Ulmer the most significant electric guitarist since Wes Montgomery and/or Jimi Hendrix. Some call Davis the most innovative jazz composer since Duke Ellington (or Charles Mingus, or Cecil Taylor, depending on the critic). Most of the praise, strangely enough, is accurate.

Anthony Davis is a Yale-educated pianist and composer who throughout the past decade has been building a solid reputation as one of the major forces in jazz. He has performed as leader and accompanist with such artists as Anthony Braxton, Oliver Lake, Marion Brown and trumpeter Leo Smith's ensemble New Datta Ahkri, and it is Smith's influence which is perhaps most easily apparent in Davis' work. His new recording for the Gramavision label, **Episteme** (Gramavision GR 8101) is his most powerful statement to date and one of the most satisfying works to emerge from the avant-garde jazz world in years.

Davis' scope is wide and thus he invites many and varied comparisons. There are three works on this recording: **Wayang II (Shadowdance)**, **Wayang IV (Under the Double Moon)** and **A Walk Through the Shadow**. Each embraces a range of musical influence. **Wayang II** is inspired, says Davis, by Balinese Gamelan music, and the piece weaves melody from the bass, trombone, and bass clarinet. The result is almost minimalist in nature, calling to mind recent work by Steve Reich and John Adams. **Wayang IV** evolves a staggering number of textures and styles, at one point calling to mind Charles Mingus, at another Cecil Taylor, yet another Messiaen or Takemitsu. **A Walk Through the Shadow** is for solo piano, haunting and quiet, reminding one of those rare moments when Ellington sat alone at the piano.

Davis thus represents in one man the advances of so many figures of Twentieth Century music, and it is his genius that he absorbs such diverse and disparate influences into his own expression. His music is new and exciting, and on this recording, featuring jazz

figures such as vibist Jay Hoggard, cellist Abdul Wadud, trombonist George Lewis and drummer Pheeroan Aklaiff, it is very, very well played. To label Davis' music as simply jazz, however, is unduly limiting. As he writes in the liner notes to **Episteme**, "I have turned more and more toward precise musical notation to insure that the improviser is consciously and psychically tuned in to the overall structure of a piece . . . The improviser is required to work his way through the composition to find moments of personal expression . . . Without the creativity, understanding and intuition of the improviser the music would be like a flower unable to bloom." Bach could have written those words.

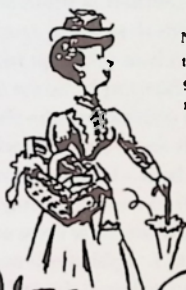
As Davis' music is cerebral, almost chamber music, so James "Blood" Ulmer's music is hard-driving funk -- not the funk we might associate with disco music, but that of a guitarist with the fire of Jimi Hendrix and the improvisational mind of Ornette Coleman. Ulmer embraces a musical base (rock and jazz) which many before him have used, but don't dismiss him as just another "fusion" artist.

James "Blood" Ulmer has been on the scene for a number of years, and has gained most of his notoriety through his work in the '70's with Ornette Coleman. Ulmer is very much a student of Coleman's harmonics, a system in which melody, harmony and rhythm all attain equal importance for the improviser. He is also one fine guitarist, playing the hard, churning, exciting music Coleman unveiled in his **Dancing in Your Head** and **Body Meta** LP's. Ulmer's new recording is entitled **Free Lancing** and is on, believe it or not, the Columbia label (Columbia ARC 37493).

Joining Ulmer on this record are three of the most prominent figures of the recent avant-garde jazz scene: alto saxophonist Oliver Lake, tenor saxophonist David Murray, and trumpeter Olu Dara. In addition to these luminaries is the trio of Ulmer on guitar, electric bassist Amin Ali and drummer G. Calvin Weston. And some backup vocalists. Backup vocalists? That's right, what we have here is Motown, Coleman and hard rock in one explosive package. This music moves. You can dance to it, but unlike disco, James "Blood" Ulmer's music is complex, improvisational, interesting. In his guitar can be heard everyone from Django Reinhardt to Wes Montgomery to Jimi Hendrix.

Free Lancing is not Ulmer's only recording. Another, **Tales of Captain Blood**, was released several years ago on John Snyder's independent Artists House label (Artists House AH 7), and Ulmer was featured recently on alto saxophonist Arthur Blythe's superb **Illusions** (Columbia JC 36583). However, with a new recording on Columbia and, I hope, more to come, James "Blood" Ulmer is fast becoming widely-known, and will be a significant influence on jazz music as well as the development of jazz (and rock) guitar in the future.

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We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for a reply.

Melanie Ann Holen

Melanie Ann Holen, a senior at Medford High School, recently won a \$600 scholarship at the Southern Oregon Science and Humanities Symposium with a presentation of her poetry.

Untitled

Green on red, without a hint of
Christmas time --
Though the green was a plant and
the red, fabric . . .
She heard ringing in her ears
like a thousand baby mice at
mealtime.
She stared at the spider plant (green)
and the curtain (red).
She closed her eyes and saw
her unwanted life in a baby blue cup.
She saw an orange gold fish in
the clear I.V. bottle . . .
She wept.

TCHAIKOVSKY

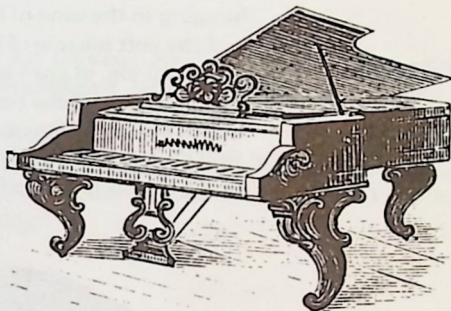
Tchaikovsky (who wrote "The Dance of the Sugar Plum Fairy") was gay and was married to a nymphomaniac (she was once his student) who loved him-
-but was crazy-
-& had lots of affairs.

One day Tchaikovsky (whose first name was Peter) stood for hours in a half frozen river . . .
hoping he would catch pneumonia
& die.

Why don't they tell you these things in History?

Brief Encounter

The man on the park bench whistled to himself; I shivered and saw a moon-cat dancing on ice and a mouse following her, thinking she was made of cheese. The night screamed to me that I must not watch them, so I went upstairs and turned on the water. I poured bubble bath and wanted to hide . . . When I came back the bubbles were in islands, and fear forgotten I went to the window. The man was walking away from the bridge. I could see his breath was the color of volcanic ash. Light from the moon-cat made it glow; and the mouse went home.



Melinda Perlman

Poems by **Melinda Perlman** of McCloud, California, have appeared in the **Guide** before. "Tucking In" is from her collection of the same name.

Tucking In

After dark ritual, checking the latch on
the chicken house door.
Habitual, turning the jamb on the greenhouse
hard.
Testing the barn door with a fist lest a
horse's rump knock it in.
Making sure the wood-splinted handle of
the hay-loft granary is pushed all the
way over, the lids securely locked on
the dog-tempting garbage cans.

Knowing that come morning my first waking
moments may be spent picking up garbage,
that eggs will be gone to skunk hands and
the dutch green-house door will be wind-
banging to the tune of frost-bitten seedlings
and the soft muzzle of horse lips will have
nibbled 8 lbs. of corn and molasses, such
are the nights of the barnyard, wild
occult and mischievous.
Still I follow the ritual, battening
down the hatches, tucking in.....



Arts Events in March

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the **KSOR** listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.**

1 The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Monday. Shows include Shakespeare's **Othello** and **Julius Caesar**; Noel Coward's **Blithe Spirit**; Arthur Kopit's **Wings**; Jerome Lawrence and Robert E. Lee's **Inherit the Wind**; Jules Feiffer's **Hold Me!**; and Stewart Parker and Jimmy Kennedy's **Spokesong**. For more information call (503) 482-4331.

thru 6. The Grants Pass Museum of Art presents Betty LaDuke: **China--An Outsider's Inside View**, and **Miniature Silk Tapestry** by Nancy Arthur Hoskins.

thru 18. The Art Gallery presents **Three Trends in Painting**, featuring works by Kay Buckner, Margaret Coe and Steve McCleod. Sun-Fri, 1-5 pm, Umpqua Community College, Roseburg.

4 Brass Choir Concert 8 pm, SOSC Recital Hall.

5 Concert Choir, 8 pm, SOSC Recital Hall.

7 Rogue Valley Symphony Orchestra Kinder Concert, 3 pm, SOSC Recital Hall.

The Coos Art Museum presents Betty LaDuke art exhibit reception 1 pm.

The Ashland Film Society presents **My Brilliant Career**, 6 and 9 pm at the Vintage Inn, Ashland.

8 Jazz Concert 8 pm, SOSC Recital Hall.

9 thru 27. The Grants Pass Museum of Art presents **Hmong Textile Arts from Laos.**

12 Symphonic Wind Ensemble Concert, 8 pm, SOSC Recital Hall.

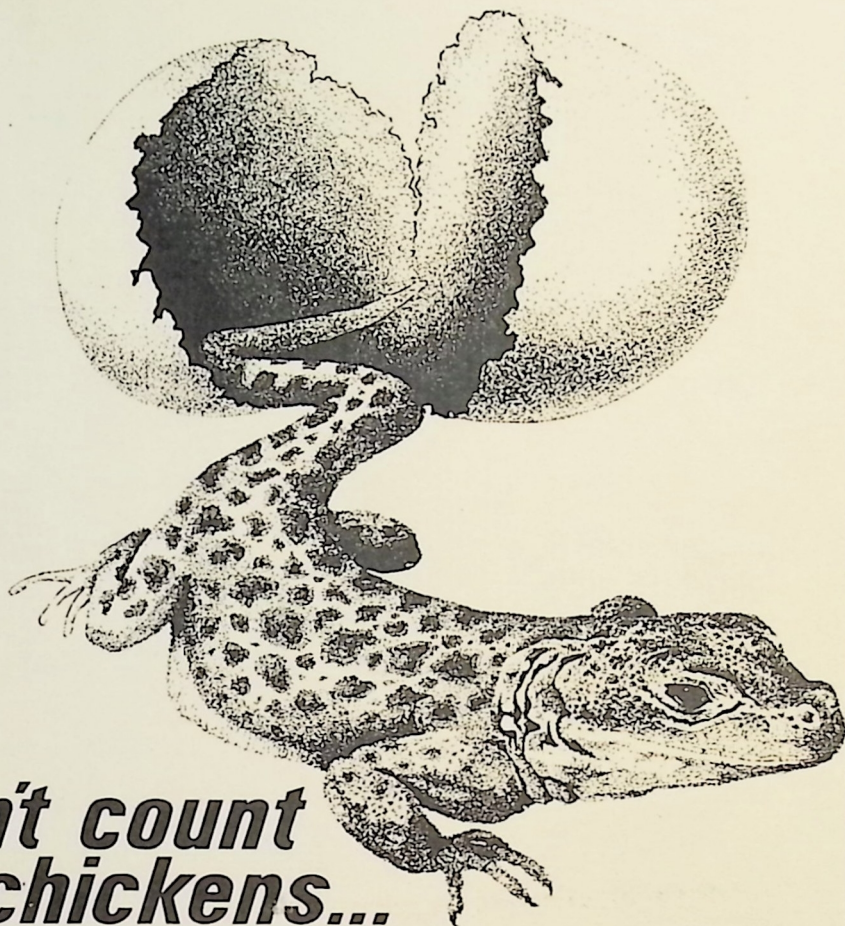
The Ashland Film Society presents **Chac, God of Rain**, 6 and 9 pm at the Vintage Inn, Ashland.

19 thru April 30. The Art Gallery presents **The Third Annual Juried Arts Show**, Umpqua Community College, Sun-Fri, 1-5 pm.

21 The Ashland Film Society presents **Gates of Heaven**, 6 and 9 pm, Vintage Inn, Ashland.

28 The Ashland Film Society presents **The Exterminating Angel**, 6 to 9 pm, Vintage Inn, Ashland.





*don't count
your chickens...*

Natalie Brown Geiger, biological illustrator, began as a cartoonist. (See Natalie's story, page 9)



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